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Carl Zeiss Camera Lens Division

Camera Lens News

Newsletter for all who use, buy, sell, like, report about and are interested in Carl Zeiss lenses

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ZEISS

We make it visible.

Gigabitfilm is not a Hoax!

Always committed to prove the optical performance not just in computer simulation, but also on film, Carl Zeiss faced a new challenge early in 2004, when the first prototypes of the new ZM lens family for the Zeiss Ikon camera approached field testing. Until then, Carl Zeiss had identified the orthochromatic black & white film Agfaortho 25 as the material whith the highest resolving power commercially available: 250 linepairs per millimeter. This resolution was reliably and repeatedly achieved with many Carl Zeiss camera lenses, among them highly acclaimed medium format optics like the Superachromat 5,6/250, but even with a medium-format bread-and-butter lens like the Distagon 3,5/60. Thus, in terms of resolving power, Carl Zeiss medium format lenses beat most 35 mm lenses by far – contrary to popular belief.

In the design of the ZM lenses our lens designers enjoyed the freedom to create optics with almost no limitation in terms of clearance between lens and film. This should lead to unprecedented performance, which includes unprecedented resolving power, like in the Biogon 4,5/38 for the Hasselblad Superwide and the Biogon lenses in the Contax G autofocus lens range. How would we find out in the real world with films that limit us at 250 lp/mm?

Having heard impressive claims about Gigabitfilm, we included this material in our prototype tests of the ZM lenses. The results in brief:

1. ZM lenses can record on Gigabitfilm structures with 400 linepairs per millimeter.
2. Photographers who strive to capture outstandingly detailed images and can do with black & white will highly appreciate the combination of the new ZM lenses and Gigabitfilm.

New Film Resolving Power Data
Kodak Supra 800: 80 lp/mm
Maco Ortho PO 100: 80 lp/mm
Kodak Tech Pan: 140 lp/mm
Kodak Supra 400: 100 lp/mm
Fuji Neopan Acros 100: 160 lp/mm
Kodak Farbwelt 100: 160
Kodak Farbwelt 400: 160
Fujichrome Velvia 100 F: 170
Gigabitfilm: 400

Editorial

Dear Reader

Photokina 2004, the biggest and most important tradeshow all around photography worldwide, has opened ist doors. A countless number of newly developed products are waiting for curious consumers. Carl Zeiss presents numerous innovations too. Innovations that cover the whole range of products offered by Carl Zeiss Camera Lens Division. From a completely new series of Cine-lenses with unprecedented qualities to a set of four midformat lenses for the new, swissbased partner Sinar. And, by presenting the first, peasized camphone lens from Carl Zeiss we haven even extend our product portfolio to a new format.

However - the focus of this years Photokina introductions from Carl Zeiss is the new Zeiss Ikon rangefinder camera. Time and again being asked for a genuine ZEISS camera, we are answering this request – and of course have incorporated many improvements with respect to existing rangefinder cameras. Putting the photographers and all their creativity when designing pictures in focus has been the aim. The means to fullfill this aim is a well-thought out camera system constructed to redefine range-finding cameras – including a range of seven lenses covering focal lengths from 15 mm to 85 mm. We at Carl Zeiss are enthusiastic about the first photos taken. And we are sure – you will share this enthusiasm.

Sincerely Kornelius Müller

ZEISS Camera Lenses on an All-time High: Over 10 Million per year

As digital camera sales have overtaken traditional camera sales quantities by far, so have Carl Zeiss lens sales: Carl Zeiss, partnering with Sony in the digital camera market, has seen over 10 million new Carl Zeiss lenses in 2004. Sony now is the no. 1 supplier of digital cameras in the world and the Carl Zeiss lens often is the no. 1 USP on all Sony mid-tier and top-class digital cameras.

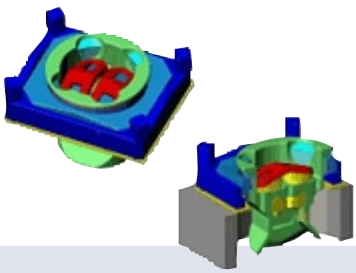
→ http://www.sony.com

Sony DSC T1: already a class of its own in digital photography

Beyond 100 Megapixel - The ZEISS Intergraph DCM Digital Camera at Photokina

When it comes to imaging excellence, Carl Zeiss has played a decisive role for 150+ years. In digital photography, where professionals are debating the quality of 20+ megapixel systems today, the Carl Zeiss subsidiary "ZI Imaging" has developed a camera system for aerial photography with stunning performance. The DMC (Digital Mapping Camera) is a system consisting of several camera modules, each using a 12 micron pixel pitch CCD chip much larger than usual medium format imagers. The complete DMC system employs 13,824 × 7,680 = 106 Megapixels. The DMC was introduced by ZI Imaging in 2000 and has earned a reputation of being the best performing digital camera for aerial photography. Carl Zeiss will show a DMC camera module and a DMC sensor as a proof of Carl Zeiss digital imaging competence at the Carl Zeiss Photokina booth. For further information please turn to

→ http://www.ziimaging.de



In the highest configuration level, the modularly structured DMC contains 8 synchronized, calibrated cameras based on light sensitive array sensors to achieve the best possible geometric and radiometric resolution.

Calculated stereo image from 8 single camera images

The First ZEISS Camphone Lens

As leading mobile phone companies raise claims to have become the largest camera manufacturers in the world, Carl Zeiss prepares to deliver its contributions to the "camphone" market: miniature lenses with impressive performance. At photokina Carl Zeiss will show the smallest Carl Zeiss camera lens so far. The optical sytem consists of 3 elements with stunning aspherical surfaces. The outer dimensions are just 6 mm in diameter and 5 mm in length. This tiny Carl Zeiss lens will be integrated in camera modules made by Dialog Semiconductor GmbH, a new Carl Zeiss business partner.

→ Pressemitteilung Carl Zeiss

In comparsion: a classical mediumformat lens of the hasselblad 500 series and the first camphone lens from Carl Zeiss.

Zeiss Ikon - back with passion! The Rebirth of a Legend

He stood at a ARRI both at Photokina years ago, and stared at the Arri/ZEISS high speed cine lenses, admiringly. Being an engineer employed with a famous German maker of rangefinder cameras, he said: "I wish there was a camera body to use these lenses for still photography." May we translate his desires into: "Please, ZEISS, make your superior cine lens technology available to still photographers also!"?

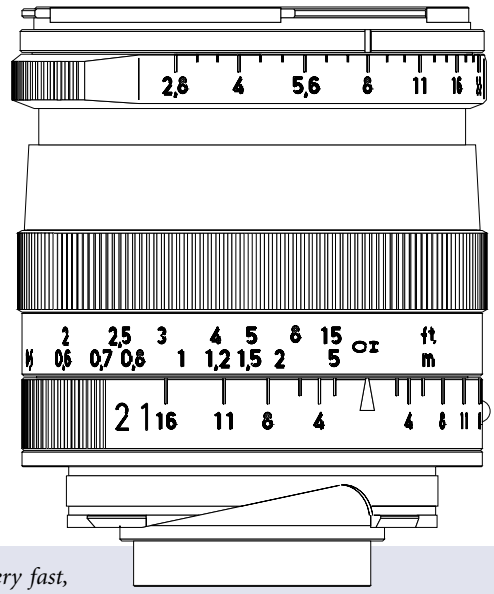
Now, we did. With the ZM lens range for 35 mm still photography, ZEISS introduces at Photokina 2004 a set of newly designed lenses that brings to still photography the enormous optical performance, the resolving power, straylight suppression, mechanical precision and durability of ZEISS cine lenses.

The complete set of lenses for the new Zeiss Ikon camera

ZM is a lens range that offers more wideangle lenses of the high performance Biogon type than any other: Biogon 35, Biogon 28, Biogon 25, Biogon 21. And beyond those, there is the first ultra-wideangle lens with floating elements for a rangefinder camera, the Distagon T* 2,8/15 ZM. In performance, it sure beats all ultra-wideangle lenses of that focal length for 35 mm photography.

Of course, these lenses deserve an adequate camera. And this new camera will be of the rangefinder type, will have the widest rangefinder base on the market, the most accurate lens coupling mechanics, a rugged full metal focal plane vertical shutter, and the brightest viewfinder. Its name is Zeiss Ikon, the famous name of precision cameras with outstanding optical performance. For more information please check www.zeissikon.com

→ http://www.zeissikon.com



Eventhough Zeiss Ikon lenses are very fast, they are light in weight and small in size.

First Blockbuster Movie shot with ZEISS DigiPrime lenses: Collateral

Since their market launch Carl Zeiss DigiPrime lenses have redefined the optical performance standards in digital cinematography. Now the first blockbuster movie exploiting DigiPrime lenses has come to the cinema screens. Michael Mann´s "Collateral", a violent thriller playing in a Los Angeles night, mainly consists on scenes taken during nightly taxi rides in a large city. Mann wanted the nightly city to appear fully authentic in their own lights. No addititional cine lighting could be applied. And it should not again be the brightly lit Las Vegas strip, which serves as an authentic night city location, bright enough in its own lighting to be recorded on conventional silver halide film. So Mann used high performance digital cameras like Sony F-900, Sony F-950, and Thomson Viper with their superior low light capabilities. The only convincing optics he could find for these cameras were the Carl Zeiss DigiPrime lenses. DigiPrime were used on the majority of all takes for this movie, most of which could not have been shot with any other lenses. For more information please check

→ http://www.digiprimes.com

Collatoral
© 2004 American Cinematographer

MasterPrime –ZEISS redefines the State-of-the-Art in Cine Lenses

In recent years Carl Zeiss and ARRI have jointly created the largest range of cine lenses for feature film production and have made these lenses a worldwide success. Carl Zeiss/ARRI Ultra Prime lenses range from a 10 mm f1.9 ultra-wideangle with 100 degrees of horizontal coverage to a 180 mm f/1.7 tele lens. Ultra Prime lenses have earned Carl Zeiss the position of no. 1 cine lens manufacturer in the world. They have been used with great success on numerous movie productions, including the biggest movie project ever, "Lord of the Rings", at trilogy which won 11 Oscars in 2004.

Now Carl Zeiss goes one big step further: MasterPrime, a new class of high performance cine lenses raises the bar. Initially a set of 12 focal lengths, ranging from 16 to 100 mm, all offer f/1.2! And, for the first time in the history of cine lens making, they are optimised for maximum performance wide open. Straylight absorption has been enhanced to levels never seen before in any imaging lens. For the first time ever, there has been created a set of lenses without geometric distortion, without mechanical vignetting, lenses that do not breathe at all, do not vary the angle of view when focusing. All this provides unprecedented creative potential to cinematographers. Looking forward to the first movies shot with ZEISS/ARRI MasterPrime lenses. More information on the new MasterPrime lenses at

→ http://www.arri.de

Publisher's Imprint
Camera Lens News

A newsletter for all who use, buy, sell, like, report about and are interested in Carl Zeiss camera lenses. All information in Camera Lens News is given to the best of publication. Technical specifications af Carl Zeiss products are subject to change.

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